The Mighty Wurlitzer

MUSIC FOR MOVIE-PALACE ORGANS

ANN LEAF & GAYLORD CARTER

NEW WORLD RECORDS

NW 227-2

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MOVIE MUSIC AND PICTURE PALACES

by Warren Susman

In 1913 an anonymous author attempted to sum up the meaning of the movies to the audiences of his day:

> This is the marvel of the motion pictures: it is art democratic, art for the race. It is in a way a new universal language, even more elemental than music, for it is the telling of a story in a simple way that children are taught—through pictures. . . . There is no bar of language for the alien or the ignorant, but here the masses of mankind enter through the rhythm of vivid motion the light that flies before and the beauty that calls the spirit of the race. For a mere nickel, the wasted man, whose life hitherto has been toil and sleep, is kindled with wonder; he sees alien people and begins to understand how like they are to him; he sees courage and aspiration and agony and begins to understand himself. He begins to feel a brother in a race that is led by many dreams.[1]

This "marvel" was made possible by the singular transformation in American society that was occurring during the last decades of the nineteenth century and the early decades of the twentieth. The dramatic changes produced a virtually new world and posed serious problems to the older, traditional order.

A revolution in communications resulted from a brilliant series of technological innovations that increasingly made it possible for men, goods, and ideas to move rapidly and efficiently all over the world. Time and space had been seriously altered. In the course of less than a century we had moved from horse power to railroads and automobiles and airplanes; from primitive postal service to telephone and telegraph and radio. The harnessing of electricity had made possible new visions of work and leisure, new social relationships, new institutions.

Such technological changes frequently played a significant role in creating new methods of organization of all aspects of life. The modern corporation, the modern factory, the modern office building were all born from 1890 to 1910. The life and work within these organizations required a serious change for everyone involved. The large-scale industrial complexes and the new organizations that developed created new kinds of work, new jobs, new professions (for example, white-collar workers on one level, engineers and managers on another).

All this took place against a demographic backdrop that reveals other dramatic changes. A rural America was giving way to an urban America, while the population was developing an ethnic mix very different from earlier in the nineteenth century. Rural migration into the cities was accompanied by

a massive influx of immigrants, many of whom in this period represented areas, nationalities, and religious groups not heavily if at all present in earlier immigration. The new immigrants—from southern and eastern Europe—were an ever more "alien" group.

The new urban centers whose total population increased in this period by almost twenty million people became exciting and even explosive places. They frequently had not only a totally new population mixture to contend with but often both old and new population were faced with new and unfamiliar kinds and conditions of work, new kinds of organizations and institutions, new kinds of personal and social relationships. This led to frequently profound uncertainties about the proper social and cultural norms and other fundamental values. The older basis of traditional American society was often not understood or seemingly not relevant in the rapidly transforming social arrangements of the period. The search for some center, some means of understanding, of integrating, required new symbols, new methods to achieve unity and order.

This new and heterogeneous population, interacting socially in new ways, was also, when faced by the new mass media made possible by the revolution in communications, a vast new audience, "a collectivity unique to modern society." [2] This collectivity was the audience for the marvel of the movies.

By the time D. W. Griffith's *The Birth of a Nation* had its spectacular showing in New York in 1915 the main outline of the nature of motion pictures in America seems to have been established. Largely an urban phenomenon, films had become by this time "respectable." The movie audience was

now mostly middle class or at least dominated by the values and interests of the new middle class that had been shaped during the transformation of American society. Motion pictures in that era had become an increasingly integrated industry bent on commercial development with wider appeal to a middle class willing to pay considerably more than a nickel to see films. The new audiences demanded and got an evening of entertainment: the feature film of many reels became standard.

Feature films sustaining and reinforcing the values and beliefs of this new middle class became the rule. Similarly, the period saw the development of the star, a motion-picture personality who was a much-idolized public figure, a hero on screen and off, who exemplified key qualities and values. The star became an icon, a symbol in a world where traditional symbols no longer functioned because the traditional order itself was under stress.

Finally, to house this new feature film with its stars and its new audience, the industry began to provide a new and spectacular setting: the motion-picture palace. Gone were the old long stores, the nickelodeons, the arcades where movies had originally been shown. The new movies demanded a new institutional setting, and what resulted were literally palaces, show houses (often called the Paradise or the Majestic) of opulence beyond imagining (as one builder said, "an acre of seats in a garden of dreams").

> In our big modern movie palaces there are collected the most gorgeous rugs, furniture and fixtures that money can produce. No kings or emperors have wandered through more luxurious surroundings. In a sense these theaters are

social safety valves in that the public can partake of the same luxuries as the rich and use them to the same full extent.[3]

By the twenties the United States was "dotted with a thousand Xanadus." Often these new theaters resembled houses of worship (New York's Roxy was advertised as "The Cathedral of the Motion Picture"). Often such palaces also provided handsomely printed programs, a small army of well-drilled and beautifully uniformed ushers, and even elaborately equipped medical facilities for those who might need such services. Going to the movies in the great years of movie palaces was a very special experience.

Many of the largest theaters had their own orchestras; none would be without some imitation thereof, usually some model of the Mighty Wurlitzer.

> Few wonders of the movie palace brought more shivery pleasure to audiences (or caused more breast-beating among crusaders for Culture) than the Mighty Wurlitzer. Part one-man band, part symphony orchestra, part sound-effects department, the Wurlitzer was one of the most versatile instruments ever devised by man.

Ben Hall, a leading expert on the movie palace, wrote that the Mighty Wurlitzer was as much a part of the building as "the electric lights that danced around the marquee."

Thus music became a significant aspect of the social history of the movies in the era of the silent film. It is already a cliché in film history: the silent films were never silent.

Music was frequently used on motion-picture sets to establish the mood for players, and films were rarely if ever shown without musical accompaniment. This was even the case in the days of the nickelodeon, as Joseph Medill Patterson revealed in his 1907 *Saturday Evening Post* article on the five-cent theaters:

> Most of the shows have musical accompaniments. The enterprising manager usually engages a human pianist with instructions to play Eliza-crossing-the-ice when the scene is shuddery, and fast ragtime in a comic chase. Where there is little competition, however, the manager merely presses the button and starts the automatic going, which is as apt as not to bellow out, "I'd Rather Two-Step than Waltz, Bill," just as the angel rises from the brave little hero-cripple's corpse.[5]

So important was proper musical support that many critics included some discussion of the music and its appropriateness in their reviews.

Undoubtedly many Americans learned about musical classics and light classics when they heard them in moving-picture theaters. George C. Pratt tells us that when *The Birth of a Nation* was revived in 1921, the original score was considered too elemental and a new one was added, "a measure of the movie-going public's increasing familiarity with certain portions of the classical music repertory."[6] Most scores were in fact compilations of themes from existing works, designed to reinforce moods and characterizations.

In the heyday of the movie palace one expert in the business of scoring was Erno Rapee, a composer of popular

music, who introduced his own "Diane" into the score of *Seventh Heaven* at the Roxy. There it was played by a live orchestra. The orchestra recorded the score, and the record was played at other theaters showing the film. But Rapee generally did the kind of patchwork scoring characteristic at the outset of the period. He in fact compiled a thesaurus, *Moods and Motives for Motion Pictures*, a "fat, thumb-indexed volume that became holy writ to pianists, organists, and leaders of small orchestras." Rapee's theory was that

> every big feature picture is made up of themes. It is the job of the musical director to embody each theme in his score and combine them so perfectly that the melody slides gracefully from one to another. In my work I first determine the geographic and national atmosphere of the picture, and then I figure out the more important characters. There must be a musical theme for each character, and one for the entire scenario.

Rapee was also concerned about the way the psychological effect was achieved; the mood must be set, but it must be done subconsciously:

> Without music the present-day audience would feel utterly lost. With it they should obtain an added satisfaction from the show, and still remain unconscious of the very thing which has produced that satisfaction.[7]

Music was an essential part of movies because it could reinforce a mood, could be an aural symbol to accompany

the visual symbol. Movie music helped meet the need for reinforcement, clarity of emotion, assurance of understanding born out of the stresses and tensions of an era of social transformation. In a new population of extreme heterogeneity, there was even an effort to standardize the audience's emotional response to the films. Ben Hall describes one organ that above the row of stops containing the standard ranks of the organ had an additional row of tabs:

> Each of these was marked by a spot of color—violet, blue, green, red, pink, yellow, orange—and these were inscribed with a catalogue of emotions and situations that would make the most brazen scenario writer blush for shame: "Love (Mother)"; "Love (Passion)"; "Love (Romantic)"; "Quietude"; "Jealousy" (green spot); "Suspense" (blue); "Happiness"; "Hate"; "Mysterious" (gray); "Gruesome" (black); "Pathetic"; "Riot" (red)—to list only a few. Each of these tabs controlled preselected combinations of ranks which produced tones suitable to the indicated mood—it was up to the organist to supply the melody.[8]

The Mighty Wurlitzer like the motion picture itself is one of the possibilities and achievements of the communications revolution. Its use, whether in a patchwork score or increasingly in original scores, whether to accompany movies and heighten that particular experience or as part of a special program in a theater in addition to the film, is seriously related to a major collective experience for millions of Americans from 1915 through the early 1930s. The new audience that had been created out of the transformation of American society was indeed a new collectivity. Not only did the

transformation make possible the world of the movies and its accompanying developments, but the movies themselves—and the theaters, the music, the total experience of movie-going—made possible the molding of its audience. For the films and the music and even the palaces worked on those who attended. Just as significant changes in American life made possible the movies and the accompanying experience, so too did the movie experience make Americans.

[1] Quoted in Garth Jowett, *Film, the Democratic Art* (Boston, 1976), p. 42.

[2] Denis McQuail, quoted in *ibid.*, p. 11.

[3] Ben M. Hall, *The Best Remaining Seats* (New York, 1961), p. 93.

[4] *Ibid.*, p. 183.

[5] Reprinted in George C. Pratt, *Spellbound in Darkness* (Greenwich, Conn., revised edition 1973), p. 48.

[6] *Ibid.*, p. 477.

[7] Hall, *op. cit.*, p. 180.

[8] *Ibid.*, p. 196.

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Theater Organs The Instruments and the Music

by Michael Moore

The theater organ was invented at the turn of the century by Robert Hope-Jones, an English electrician and amateur organist. His bold approach, unhampered by even minimal knowledge of the ancient organ tradition that preceded him, so revolutionized the American organ-building industry that even his harshest critics acknowledge his contribution.

In the Christian world, the pipe organ's earliest function was apparently as an accompaniment to congregational singing, and as such the instrument did not need a very powerful sound. Church and concert organs contain many foundation stops—diapasons—which produce a rather smooth sound. These operate at low wind pressures ranging from 2″ to 4″. When more sound is needed, more ranks are added, forming a "chorus" or an "ensemble" whose sound is louder but still smooth. For a richer sound, flutes, reeds, and strings are added. In each color group—diapason, flute, reed, string—are a few solo stops, usually used alone on a solo line.

Good instruments are "voiced." That is, the tonal color of each pipe is adjusted so that, for example, all seventy-one pipes labeled "French horn" will sound alike. Various ranks in the completed organ are adjusted so that they sound well together. This entails considerable size and cost.

In sharp contrast to traditional organ-building principles, the theater organ is a collection of colorful, distinctive, and powerful voices, almost every one a solo. Stops that would be quite colorful alone are often combined with other sounds equally colorful for a result that is flamboyant, exuberant, lush, and—to some—heavy-handed and overblown. But it was truly a product of the times.

The theater organ was developed in response to a need for an instrument that would replace the symphony orchestras used to accompany the silent films of the era. After applying his genius to the development of numerous tonal and mechanical features, Hope-Jones invented the "Hope-Jones Unit Orchestra," a totally orchestrally oriented instrument for the performance of popular music and the accompaniment of silent movies.

The aim in theater-organ design was to have as many effects of as many kinds as the size of the organ would permit. Each voice was of an extravagantly developed character: the strings were "keen" (Hope-Jones invented "pencil strings," tiny piercing pipes; listen to the second chorus of "Jeannine"—Side Two, Band 1); the flutes were large, powerful, and hooty; the chorus reeds were honky (for example the "Strike Up the Band"—Side One, Band 1—solo voices and the "Great Day"—Side Two, Band 4—verse); the diapasons were of the phonon or big-flute variety, with very few high harmonics (for example the end of "You Were Meant

for Me"—Side One, Band 4).

All these voices had a desirable place in the theater organ, but in no way did they blend into a traditional ensemble. The inventor's hope was that the high reeds would fill out the tonal palette and, when added to the foundation stops—now tibias instead of diapasons—produce a full organ sound. As the instrument evolved, with tibias becoming prominent as solo stops and tremolo added as a blending device, this full organ sound never quite happened. (A tibia is a wooden pipe, rectangular in cross-section, with a flue-opening similar in appearance to that on a penny whistle; the sound a tibia emits is like that of a recorder. A diapason is a cylindrical pipe, usually of tin, that looks like the standard organ pipe, and it produces the type of sound associated with cathedral organs.)

Unique to the theater organ were the "toy counters." These effects, operated from the console, included snare drum, bass drum, gongs, cymbals, bird calls, thunder, surf, and locomotive whistles and were used to illustrate events occurring on the screen. But the theater organ provided more than background music and effects; it added a dimension to silent-film viewing that brought the images on the screen to life.

The theater organ had immense popularity. In 1910 Hope-Jones's patents were taken over by the Rudolph Wurlitzer Company of North Tonawanda, New York. They and Robert Morton were among the best-known theater-organ specialists. Other major builders acquired contracts in this new field: Kimball, Austin, and Moller all built many theater organs. Some experts consider Dan Barton to have been the finest builder—at least in workmanship and attention to detail.

The era of the theater organ began around 1910. By 1927 there were sixty-three firms building organs, and their annual output was almost twenty-five hundred instruments. But the introduction of sound movies in 1929—particularly Warner Brothers' *The Jazz Singer,* with Al Jolson singing and even speaking from the screen—signaled the end for the theater organ. Then, with the situation already sour, the industry was hit by the stock-market crash of 1929. In 1935 there were only twenty-eight firms, and fewer than five hundred organs of all types were built.

In the late thirties the picture brightened, but the success of the Hammond electric organ was another blow. Hammond was unquestionably superior in size, cost, and ease of maintenance, but the debate continues whether the sound of any electric or electronic instrument matches that of a pipe organ.

In 1942 the War Production Board ordered the entire organ industry to convert to defense work, and in 1943 the use of metal for new or replacement organ pipes was banned. Until 1945, when the government relaxed its restrictions on the use of tin, organ factories produced glider parts, metal work of various kinds, and coffins.

In the fifties interest in the theater organ rose again, and it has been gaining momentum ever since. Hundreds of long-abandoned, completely malfunctioning instruments have been rescued from theaters, renovated at great expense and with much trouble, then placed in private clubs, nightclubs, residences, and pizza parlors. So even though Wurlitzer and others stopped making theater organs in 1943, this child of the teens and twenties is still thriving.

Senate Theatre; Detroit, Mich.

This famed four-manual, thirty-four-rank Wurlitzer Special was built in 1928 for the Fisher Brothers (of auto-body fame) and was originally installed in Detroit's Fisher Theatre. When that theater was remodeled from a picture house into a legitimate theater in 1961, the organ was purchased by George Orbits, an engineering consultant, of Ann Arbor, Michigan. The Detroit Theatre Organ Club, which he helped found, now owns the organ and the thousand-seat Senate Theatre in which it is installed. In this installation the instrument is divided among six chambers, four across the stage and two percussion chambers high above on the left and right.

This one-of-a-kind instrument is completely as originally built, without one pipe added or removed. The console arrangement carries unification to the limit; the ranks are grouped by chambers, and by pitch length within each chamber. Thus the organist can easily select voices from each chamber and blend them by varying the positions of the swell shutters for each chamber. The chambers are designated Main, Foundation, Orchestral, Percussion, and Solo, the manuals Accompaniment, Great, Bombarde, and Solo. For these thirty-four ranks there are 267 tabs; and, with the swell shutters, the tonal possibilities are endless. This is one of the finest orchestral pipe organs in the world.

Specifications of the Detroit Theatre Organ Club Wurlitzer

LEFT PERCUSSION CHAMBER

Marimba-harp
Xylophone
Orchestral bells
Snare drum
Tambourine
Castanets
Tom-tom
Sand block
Bass drum
Chimes
Tuned sleigh bells
Kettle drum
Crash cymbal
Cymbal
Glockenspiel

SOLO CHAMBER

Tuba mirabilis 16′, 8′, 4′
English post horn 8′
Open diapason 8′
Solo tibia 16′, 8′, 4′, 2⅔′, 2′
Solo vox humana 8′, 4′

ORCHESTRAL CHAMBER

Kinura 8′
French horn 8′
Brass trumpet 8′
Solo string I 16′, 8′
Solo string II 8′
Oboe horn 8′
Cor anglais 8′, 4′
Orchestral oboe 8′
Quintadena 8′
Quintadena celeste 8′
Horn diapason 16′, 8′
Brass saxophone 8′, 4′, 2′

MAIN CHAMBER

Tuba horn 16′, 8′, 4′
Clarinet 8′
Viole d'orchestre 8′, 4′, 2′
Viole celeste 8′, 4′
Krumet 8′
Salicional 8′
Voix celeste 8′, 4′, 2⅔′, 2′
Concert flute 16′, 8′, 4′, 2′
Vox humana 8′, 4′
Dulciana 8′, 4′
Unda maris 8′, 4′

FOUNDATION CHAMBER

Diaphonic diapason 16′, 8′, 4′
Tibia 8′, 4′
Gamba 8′, 4′
Gamba celeste 8′, 4′
Harmonic flute 4′, 2′

RIGHT PERCUSSION CHAMBER

Wood open diapason 16′
Chrysoglott-vibraphone
Master xylophone
Chinese gong
Chinese temple block

EXPOSED

Grand piano 16′, 8′, 4′

Organ Power Pizza No. 2; Pacific Beach, Calif.

There were two types of organ builders: those who built theater organs exclusively, such as Wurlitzer, and those church-organ builders who added theater organs to their repertoire. Matthias Peter Moller's company was of the second kind. Moller has built over eleven thousand organs, about four times as many as any other American builder. Although Moller never led any innovative trends in tonal design, he nonetheless built many excellent organs.

In 1938 organist Reginald Foort, a popular English entertainer, engaged Moller to build a "portable" touring organ of his own design. This five-manual, twenty-eight-rank, fifty-thousand-pound one-of-a-kind pipe organ was transported across England in five huge custom-built vans. Foort played nearly a hundred and eighty concerts, many of them one-night stands.

When the British Broadcasting Corporation's pipe organ was destroyed by a bomb hit during the Blitz, Foort offered them his Moller. They used it for the remainder of the war years and when the war was over bought it from Foort and used it for another eighteen years. In 1963 the BBC sold it to the Dutch government. After serving in Hilversum on Dutch radio, the instrument was purchased by Organ Power Productions in 1973. It was completely rebuilt by the Moller Organ Company in Hagerstown, Maryland, and installed at Organ Power Pizza No. 2 in Pacific Beach, California, a vast pizza parlor housed in a converted bowling alley. In addition to the background music provided to accompany

the gustatory adventures of the diners, the organ is featured in special weekly concerts.

Specifications of the Moller (5–28) Pipe Organ No. 6690

MAIN CHAMBER
(Left)
Bombarde (12 pipes) 32′
Chorus trumpet 16′
Stentor principal (Diaphone) 8′
Open diapason 8′
Tibia clausa II 8′
Vox humana II 4′
Gamba 16′
Gamba celeste 8′
Viole d'orchestre 8′
Celeste 8′
Orchestral strings II rk 4′
Muted strings II rk 4′
Concert flute 8′
Chrysoglott

SOLO CHAMBER
(Right)
English post horn 16′
Tuba mirabilis 16′
Solo trumpet 8′
Tuba horn 8′
Tibia clausa I 8′
Tibia clausa III 8′
Vox humana I 8′
Clarinet 8′
Saxophone 8′
Orchestral oboe 8′
Krumet 4′
French horn 8′
Musette 4′
Glockenspiel
Xylophone
Chimes
Marimba

TOY COUNTER
Surf
Sleigh bells
Klaxon
Police whistle
Train whistle
Steamboat whistle
Fire bell
Siren
Chinese block
Bass drum
Crash cymbal
Cymbal roll
Snare drum
Castanets
Tambourine
Tom-tom
Bird whistle
Triangle

EXPOSED
Tibia clausa 16′
Chimes
Xylophone
Glockenspiel
Orchestral bells
Chrysoglott
Marimba
Harp
Tuned sleigh bells
Kettle drum
Piano (Steck/Duo-Art)
Bass drum
Tap cymbal
Snare drum
Tom-tom
Bird whistle
Door bell
Fire gong
Horses' hooves
Castanets
Chinese block
Triangle
Tambourine
Cymbal

San Gabriel Civic Auditorium; San Gabriel, Calif.

This four-manual, twenty-one-rank Wurlitzer was manufactured in 1924 for the 3,246-seat Albee Theatre in Brooklyn. In 1968 RKO Theatres donated it to the city of San Gabriel, California. Four years later, after fifteen thousand man-hours by members of the American Theatre Organ Society, particularly Neal Kissel, Ross Farmer, and Stan Weisbard, the organ was installed in the 1,500-seat San Gabriel Civic Auditorium in 1972. The city of San Gabriel now has an investment of $16,000 in this Wurlitzer Theatre Pipe Organ, whose original cost was less than $20,000 and whose current value is estimated at more than $125,000.

This is one of the few installations where the console is on an elevator, so that it can rise majestically in the tradition of the great motion-picture palaces.

The organ is in two chambers on either side of the auditorium. The Solo and Great organs are on the right, while the Pedal and Accompaniment are on the left. Tucked beneath the stage in the orchestra pit are Chrysoglott, Xylophone, and Upright piano on the left, Harp and Marimba on the right.

This is the smallest instrument to be heard on this album.

Specifications of the San Gabriel Wurlitzer

MAIN CHAMBER
(Left)
Tuba horn 16′, 8′
Clarinet 16′, 8′
Viole 16′, 4′
Viole celeste II rk. 8′, 4′
Oboe horn 8′
Vox humana II 16′, 8′, 4′
Flute 16′, 8′, 4′, 2′
Diaphonic diapason 16′, 8′
Cathedral chimes

SOLO CHAMBER
(Right)
Post horn 16′, 8′
Solo string 8′
Quintadena 8′
Saxophone 16′, 8′
Orchestral oboe 8′
Kinura 8′
Tibia 2⅔′, 2′, 1⅗′, 1′
Tibia clausa 16′, 8′, 2′
Vox humana I 16′, 8′, 4′
Bass drum
Kettle drum
Crash cymbal
Cymbals
Snare drum
Tambourine
Castanets
Chinese temple block
Tom-tom
Sand block
Bells
Glockenspiel

ORCHESTRA PIT
(Left)
Harp
Chrysoglott
Xylophone
Upright piano/ Mandolin

ORCHESTRA PIT
(Right)
Marimba

STAGE CENTER
Grand piano, Weber/Duo-Art

MICHAEL MOORE *has worked as engineer and producer for ABC, Columbia, Lyrichord, Orion, Folkways, and Nonesuch and engineered New World Records NW 246:* Music of the American Indian. *His 1976 releases include* Music in Sikkim *and* Odessa Balalaikas in Concert *on ABC/Command. Mr. Moore is also active in film as a producer and as a soundman.*

the soloists

Ann Leaf appeared as piano soloist with the Omaha Symphony when she was eleven. At sixteen she received a scholarship to the Juilliard School in New York and began preparation for a career as concert pianist. But a year later she became interested in the pipe organ and returned to Omaha to study. When her family moved to Los Angeles in the 1920s, she beban a career as a concert and silent-movie organist that included solo positions at many of Los Angeles' movie palaces—the Garrick Theatre, Grauman's Million-Dollar Theatre, the Tower, the Roosevelt Theatre, the Criterion, and the Boulevard Theatre. During the silent-movie era Miss Leaf also concertized in nearly every major city in the United States, an aspect of her career that continues to this day. The advent of the talkies led to a career in radio, which included the CBS network's nightly New York show *Nocturne*, in which she starred for over a decade. Her radio credits include background music for the soap operas *Stella Dallas; Nora Drake; Lorenzo Jones; Mr. Keene, Tracer of Lost Persons; Front Page Farrell;* and *Kitty Kelly.*

Gaylord Carter's involvement with silent-film accompaniment began in 1922 at the Sunshine Theatre in Los Angeles. He started there as a pianist and first began playing the organ when that theater bought one. While he was playing at Inglewood's Seville Theatre, Harold Lloyd heard him and recommended him for a job at Grauman's Million-Dollar

Theatre. Carter arrived there during the theater organ's biggest year, 1926. In 1929, when silents were already declining, he moved to the Paramount, at the same time embarking on a career in film, radio, and, later, TV scoring that has lasted to the present. In addition to extensive performance for educational and public television and NBC and ABC specials, he has recorded more than two hundred and fifty hours for private silent-movie collections of the Pickfair Corporation, Blackhawk Films, and the Harold Lloyd Estate. Carter's soap-opera credits include *One Man's Family, The Second Mrs. Burton, Lum and Abner,* and–from 1936 to 1942–*Amos and Andy.* He was instrumental in the fifties revival of interest in theater organ and has furthered that interest by touring the United States, Canada, Europe, and Australia with his entertaining demonstration of organ scoring called *Flicker Fingers Presentations.*

The Mighty Wurlitzer

MUSIC FOR MOVIE-PALACE ORGANS

ANN LEAF & GAYLORD CARTER

NEW WORLD RECORDS

NW 227-2

1	STRIKE UP THE BAND (Ira Gershwin and George Gershwin) *(publ. New World Music Corporation)*	1:57
2	YOU DO SOMETHING TO ME (Cole Porter) *(publ. Harms, Inc.)*	2:27
3	THE SON OF THE SHEIK (arr. Ann Leaf) *(public domain)*	6:43
4	YOU WERE MEANT FOR ME (Arthur Freed and Nacio Herb Brown) *(publ. Robbins Music Corporation)*	2:49
5	ORPHANS OF THE STORM (arr. Ann Leaf) *(public domain)*	7:33

ANN LEAF, *organ*

6	JEANNINE, I DREAM OF LILAC TIME (L. Wolfe Gilbert and Nathaniel Shilkret) *(publ. Leo Feist, Inc.)*	2:04
7	FOR HEAVEN'S SAKE (arr. Gaylord Carter) *(publ. Fred Fisher Music Co., Inc./ Robbins Music Corporation)*	5:04
8	MY ROMANCE (Richard Rodgers and Lorenz Hart) *(publ. T. B. Harms Co.)*	1:58
9	GREAT DAY (Billy Rose, Edward Eliscu, and Vincent Youmans) *(publ. Miller Music Corporation/ Anne-Rachel Music Corporation)*	1:24
10	CHARMAINE (Lew Pollack and Erno Rapee) *(publ. Miller Music Corporation)*	2:10
11	INTOLERANCE (arr. Gaylord Carter) *(public domain)*	3:57
12	THE PHANTOM OF THE OPERA (arr. Gaylord Carter) *(public domain)*	6:58

GAYLORD CARTER, *organ*

Tracks 1 - 5 recorded at the Senate Theatre.

Tracks 6 - 10 recorded at the San Gabriel Civic Auditorium.

Tracks 11 - 12 recorded at Organ Power Pizza No. 2.

ADD COMPACT disc DIGITAL AUDIO

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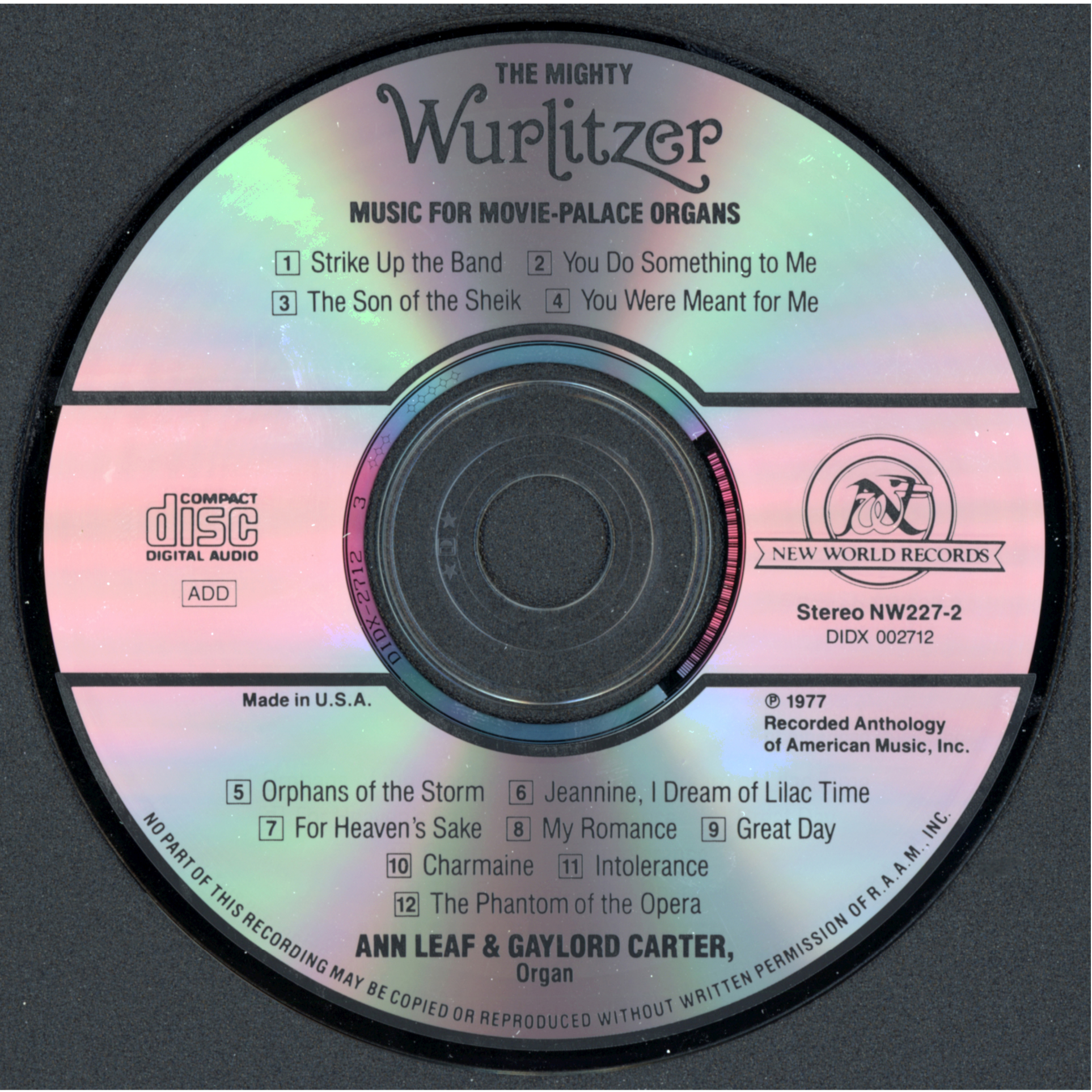
THE MIGHTY
Wurlitzer
MUSIC FOR MOVIE-PALACE ORGANS
1 Strike Up the Band
2 You Do Something to Me
3 The Son of the Sheik
4 You Were Meant for Me
COMPACT disc DIGITAL AUDIO
ADD
DIDX-2712 3
NEW WORLD RECORDS
Stereo NW227-2
DIDX 002712
Made in U.S.A.
℗ 1977
Recorded Anthology
of American Music, Inc.
5 Orphans of the Storm
6 Jeannine, I Dream of Lilac Time
7 For Heaven's Sake
8 My Romance
9 Great Day
10 Charmaine
11 Intolerance
12 The Phantom of the Opera
ANN LEAF & GAYLORD CARTER,
Organ
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